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ABSTRACT

Intended to aid field workers in nonformal adult education programs, this guide indicates ways of listening to a group or a community, approaches to sharing rather than transmitting, and methods of problem-posing education. The first chapter examines the importance of respect as a learning principle in adult nonformal education and explores some of the ways found effective in operationalizing that respect. In chapter 2, the physical and social structures that are effective in eliciting sharing relationships are discussed. Chapter 3 describes how to conduct and analyze a listening survey that is designed to identify themes, problems, or issues that will most effectively lead the community to meaningful action for personal and social development. Chapter 4 discusses the use of codes as teaching material in adult/adult learning. (Code is defined as an instrument designed to bring the generative theme back to the people so that they can reflect upon and analyze it, such as through skits, songs, or pictures.) In chapter 5, the important elements of group work are examined. The sixth chapter discusses group roles, role playing, role reversal, and other kinds of role play useful in an adult/adult learning design. The use of games is examined in chapter 7, and the use of folk material is discussed in chapter 8. Much of the content and examples in this guide were drawn from the experiences of the author in a program called "Community Education for Development" in Musoma, Tanzania. (BM)

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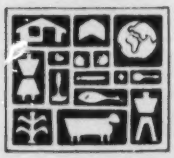
LEARNING TO LISTEN

A GUIDE TO METHODS OF ADULT NONFORMAL EDUCATION

Jane Kathryn Vella



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Introduction

Startling statistics indicate the need throughout the world for nonformal adult education programs that will reach the millions whose need for education is not met by the formal school system. As such programs get underway, a further realization occurs: the methods and approaches to adults taken from that formal school system have not been effective in nonformal adult education. A hierarchical teacher/student relationship, a well-prepared lesson plan to "transmit" knowledge, exercises designed to practice the use of the new learning, and examinations to assure both the teacher and the student that the learning has been successful are simply not functional in the field situations where nonformal education can help. We need a new precedent: a new paradigm or pattern for adult learning.

Theorists in this field have competently explained why: Malcolm Knowles, Paulo Freire, Philip Coombs, George Axinn and Tim Simkins have pointed out the plan and purpose of a new pedagogy. However, few field guides are available to indicate how to go about implementing such a new approach. This small book proposes to meet that need by indicating ways of listening to a group or a community, approaches to sharing rather than transmitting, and methods of problem-posing education: the use of codes, role plays, games and folk material. This book is born out of the need for such a field guide as expressed by colleagues working in nonformal education programs and from the experiences of the author in a program entitled "Community Education for Development" in Musoma, Tanzania.

The perspective of this book is that of the field worker. Theory can be found elsewhere in abundance; this is an attempt to consolidate practical ideas on adult learning for working men and women. The operative question of the entire text is: what ways of working with adults contribute towards both their personal development and the purposes of a particular program? Or, stated more succinctly: How can we adult educators learn to listen?

CHAPTER I

OPERATIONALIZING RESPECT

Research directed by Malcolm Knowles suggests that the very first element in effective adult learning is respect. "But of course I respect my students!" "We are all equal here!" "Without a doubt, I feel respect towards the adults who come to my classes!" So speak most adult educators, group facilitators, ministers and pastors, nurse tutors and nutritionists sent out to do field work. "Respect! But of course!" However, statistics show that a very large proportion of adults who begin a program do not complete it, and many do not even return for the second lesson! This is a universal weakness in adult learning programs.

When asked to cite incidents of disrespect in their own lives, Tanzanian peasant leaders most often referred to a teacher/learner relationship in which they felt slighted, put down or even insulted. In a training program for adult educators, a very useful first exercise is reflection, individually first and then in small groups, on respect and disrespect. When invited to recount moments in which they felt disrespected, trainees will speak at a deep emotional level. There is often a strong sense of fellowship built up as individuals recognize a similar experience has occurred to others as well. These incidents are examined to discover what happened, why it happened, and how it left you feeling. If this is done with disrespect first and then with the experience of respect, it may become clear that the person who was disrespectful was not aware of what s/he was doing. This is an important lesson for newcomers to adult education to learn from their own experience: respect is only operationalized when both you and I in a situation are aware: This is respect!

Such an exercise, used in the training program in Tanzania, pointed out the subtle cross-cultural reality at play in many situations. Americans did not comprehend what signified respect to Tanzanians and vice versa. So, when one says: "Of course I respect my students," the question must be put: "Do your students see what you are doing as respectful?" That is, is respect in this case operationalized? Is it recognized as such by all of the people involved?

The Quality of Relationship

Traditional formal education called for a hierarchical relationship between the teacher and the student. "Pedagogy" means "leading the child." Malcolm Knowles suggests the use of the word "andragogy"--"leading the person or the adult." In traditional classrooms the teacher is older, wiser, more learned--the knower among those who do not know. This attitude was and is carried over into adult education classes. This is the ineffective paradigm, the faulty pattern, the unreal precedent which can in itself inhibit that respect intended by all.

Structures of the traditional school system affect the quality of the relationships that exist in a nonformal education situation. The teacher, for example, is Mr. _____ or Mwalimu or some other honorific. The adult learner is addressed by his or her first name. The operative question to be asked by the field worker is: "What does this signify to the learners? What shows respect in this situation?"

It is necessary to a) be aware of the sensitivity of the situation caused by traditional structures (hierarchical relationships, schoolroom attitudes, etc.), and b) attempt to change those structures where possible into such modes of behavior as are appropriate to the local culture and which make respect obvious to all involved.

Hierarchical relationships are often patterned on the Parent/Child relationship, and create dependence instead of self-reliance and autonomy. If the purpose of adult learning is the personal development of all involved in a particular program, Adult/Adult relationships have been proven to be more effective than Parent/Child relationships. The quality of respect in an Adult/Adult relationship is different: one can sense that the other sees him/her as a peer, as another adult, and with that sense of being respected, one can learn more quickly and more effectively. This is what the research on adult learning indicates; it is also indicated by our own personal experience.

Ways of Adult/Adult Respect

The second element in adult learning mentioned by Knowles is experience: he shows that each adult comes to a learning event with years of rich experience. When the learning is related to that experi-

ence, the learner more readily learns. This awareness in the adult educator is an important step towards Adult/Adult respect. Learning designs that tap the experience of the learners have been shown to do two things:

1. They indicate to the learner that the adult educator, by the very structure of the learning design, shows faith in the life experience of the learners.

2. They relate new learning to that life experience.

For example, in the training design mentioned above, where trainees were invited to reflect upon their own personal experience of disrespect and respect, they could feel that their experience was being used as the "textbook" or the resource on which they built a new awareness of the importance of respect in adult learning.

The question before us as nonformal educators is: can we recreate the educational system in which we work so as to use the resources of each person's experience in ways that show the respect inherent in Adult/Adult relationships?

In the Community Education for Development program in Tanzania, the staff attempted this kind of re-creation by spending time before a village seminar visiting the homes of the people involved and meeting the village leaders, their wives and children on their own ground. We found this time essential, not merely as a preliminary to the village seminar, but as a foundation to the sort of relationship we hoped to build. In the village we, the adult educators, were guests. The students were our hosts. We met there in an Adult/Adult manner; we were, by the very structure of the situation, learners as well as teachers. Sharing food with the family adds to this Adult/Adult relationship.

In a later chapter we shall see how such time spent in attending to the relationships involved in a learning event is an essential factor in learning to listen and in creating a new adult education paradigm. In the Tanzania program we found that such visiting before a village seminar made a qualitative difference in the learning that took place during the seminar.

The learning event itself carries this further: a seminar begins

with time spent on greetings and introductions. Each person is welcomed (even latecomers!) so that each one feels himself or herself recognized and respected by the "teachers." This is not a political gesture; it is part and parcel of the new pedagogy, of the new paradigm: it is respect.

Calling people by name, in the manner called for by the particular culture, is a way of operationalizing respect. If name tags are permissible, these can help. However, with or without them, it is the task of the adult educator to learn the names of the participants in an adult learning event. How can this be done?

1. Greet each person by name as they enter. Say the name over to yourself. Associate something with the name: what one is wearing, what they look like.
2. During the initial stages of the seminar/workshop/class refer to people by name as much as you can.
3. Write down the names of those you have met, marking them in the place in the learning circle where they initially sat.

These three steps are built on the learning bases of association and repetition: they have been found effective in helping facilitators learn the names of participants in a learning session. Whatever steps one takes, the principle holds: respect is shown by the educator who takes the time and effort to learn the names of the participants in an adult learning event.

Opportunity for participants to learn about one another and to share their life experience with one another can be designed into the learning event at the very beginning of a class/workshop/seminar. This is a reinforcement of that respect that will help people learn. Introductions shared in small groups at first are less intimidating than those shared in the whole group. Such questions as the following are useful in both warming up the group and providing a structure through which people can come to know one another.

What is your name? What do you prefer to be called?
Where do you live? Tell us about your family.
Why did you come to this class/workshop/seminar?

What have you done already in this particular field?

Each person has five minutes to answer these questions. This allows time for the sharing of the self-revealing agenda and whets the curiosity of the listeners to know more about the person speaking.

If such a warm-up time is not afforded by the structure of the class, we have found that adult participants will take it during the other events of the first morning, distracting themselves from the purposes of later exercises. Each person has time on center stage in a small, non-intimidating group. Each person feels respected because of this; thus, each person is attracted to continue the program and to speak again to further issues.

The precedent of schooling involves, on the whole, silent participation: speak only when called on; raise your hand for your turn; listen to the teacher! It is not easy to break that vertical structure. Adults in a learning situation very quickly revert to a Child/Parent relationship. Given a positive experience in speaking in a small group on the questions in the introduction design, individuals who often feel shy or intimidated about speaking in a group can begin to recognize their own power. In Chapter V, the issue of group work will be dealt with at length; here we refer to the initial feelings and awareness of empowerment that can energize a participant in an Adult/Adult relationship with other participants through a carefully designed introductory exercise.

During a class or workshop participants may be asked to do certain tasks in small groups. A definite way to show respect is to give ample time to each group to share its findings or its work. On the other hand, it is disrespectful to invite people to do a task without explaining why the task is to be done, and how the results of it will be shared. This is a practical aspect of respect.

When group discussion takes place, respect implies the facilitator's skill in reading body language to learn where the participants are and how they feel, in being careful that no one is left out of the discussion, and in "echoing" or building upon what one person has said, to sum up the argument. For example, in a group discussion the facilitator might say,

> "Mr. Brown has just suggested that this issue calls for further research, and has agreed to chair a committee to study the programs available to the elderly in this town. Is that right, Mr. Brown? . . .
> Well then, what do you all think of this suggestion?"

This shows Mr. Brown that you were listening to him and gives him the chance to correct your understanding of what he has said. It gives the group the chance to build on what has gone on until that moment. "Echoing" means the skill of reflecting back to a person what you heard him or her say. It is a tentative, non-judgmental reflection of what you heard.

Pace

Respect can also be operationalized by reference to the pace of a group: each group moves at its own unique pace. It is a delicate sign of respect for the adult educator to accept the pace of a particular group and to move with it at that pace rather than rushing it or slowing it down to meet his agenda. In the village seminars in Tanzania, we always included an agenda review as a preliminary exercise. We did this by asking participants for their agenda.

> "What do you hope to have happen in this class before it is over?"

This they share in the same small groups that met for introductions. Then we compiled their agenda topics, writing them on large sheets of newsprint, and finally comparing their agenda with the prepared agenda of the educators. We explained that for this particular subject (in that case, leadership training) we had some very definite agenda items to offer, but it was essential for us to also know what their agenda was so that we might, if possible, meet their needs explicitly by re-designing the class to include their suggestions.

Then we showed the timetable for the first day, including time for introductions and agenda review. We indicated that we would try to do what was on this timetable, but this too, could be adjusted as necessary. If we found the group pace slower than expected, items were transferred to the next day. In this way, this group of adults came to realize that

their agenda and their pace were operative in the class. They felt their own experience and needs respected in a practical manner.

Such reflection together on agenda for a particular program brings into play a third principle cited by Malcolm Knowles: immediacy. Adults, he says, will learn more readily those things which they see will be more or less immediately effective in their lives. The traditional pattern of learning was that the teacher set the agenda (curriculum, syllabus) and the students learned it. In a new paradigm, participation is not merely a function of implementation, but also of planning a program. The operative question here is: Who needs what according to whom? A respectful attitude allows that there may be a significant difference between the learning needs of a community as defined by the adult educator and those needs identified by a cross section of adults from that community.

It is often difficult for learners to adjust to the question: what do you want to learn in this class? It is an essential part of re-creating the adult learning structures for them to begin this kind of adjustment, to take a new role in relation to the adult educators. The structures themselves can be designed to preclude the Child/Parent relationship and to elicit the Adult/Adult one.

To sum up, in this chapter we have examined the importance of respect as a learning principle in adult nonformal education and explored some of the ways found effective in operationalizing that respect, i.e., in making it clearly perceivable to all involved. Respect involves a different relationship from the traditional, hierarchical Child/Parent schoolroom one: it means both teacher and student must work for an Adult/Adult relationship. This comes about not merely by attitudinal change but essentially by structural change in the educational design.

Traditional Designs	Adult/Adult Designs
Teacher plans syllabus	Agenda grows from and with needs of students
Teacher knows and tries to transmit knowledge	Students' experience is a resource
No warm-up or preliminary introductions except as apply to the subject being taught	Warm-up, introductions begin vocal participation in small groups
Teacher speaks; students listen	Students speak to one another; teacher is facilitator
Hierarchical relationship: Parent/Child	Peer relationship: Adult/Adult
Questions addressed to the teacher	Questions are addressed to all, including teacher
Input/output communication: teacher's input; students' output in return	Circular communication: all share insights and experience; teacher's input in terms of real life experience of group
Classroom atmosphere; large group	Small groups for special tasks; large group to share results of these tasks
Arbitrary decision on learning tasks set	Learning tasks explained as to purpose and process, which are edited by adults in the group

CHAPTER II

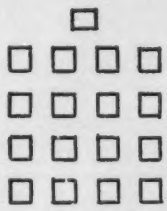
WAYS OF SHARING

Structural change in adult educational design can allow for the continuous growth of Adult/Adult relationships, not only between the teacher and the students but among the students themselves as well. What structures will be effective in eliciting effective sharing?

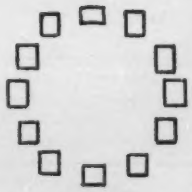
Physical

The very arrangement of an adult education classroom indicates the relationship implied:

hierarchical:



peer:



Of course, the physical environment is not magical: one can maintain a hierarchical Parent/Child relationship in a circular arrangement, but it is in fact more difficult to do so!

Some simple notes on circular arrangements in an adult learning situation:

1. Arrange chairs so that everyone can see everyone else.
2. If people want to take notes, they can sit around a table, but arrange the chairs so that everyone can be seen. If this is not done, some people will be left out.
3. If there are two facilitators, sit apart at different parts of the circle so that attention is not directed only to the facilitators, as to a center.
4. Loose chairs are useful for small group gatherings. The large circle can break into small ones or clusters by people simply moving their chairs.

In some cultures it is not appropriate for men and women to sit together in a small group. In this case, allow for homogeneous clusters of all men and all women. In the Tanzanian program it was found that task groups or clusters formed easily when directions were simple:

> "Please discuss this issue in small groups of from four to six people."

Such directions indicate respect for the adult student's ability to choose his/her own group and to get on with the task without the parental concerns of the facilitator intruding.

Where name tags are appropriate, they can facilitate a personal communication. However, the structure of the design can afford the chance to learn one another's names also:

> Task: In small groups of four-six people, take ten minutes to:
>
> a. share your name and home base and work;
>
> b. share what you feel as a small group are the chief needs of the elderly in this community, citing incidents or examples to match each need;
>
> c. list these needs for sharing with the large group after ten minutes.

This task is clear and simply stated. The structure of the task provides for mutually respectful sharing of names and perspectives, a reflection on the experience as well as the opinions of the group, and a sense of what will happen with the material researched when it is compiled.

In this design the geography or physical arrangement involves moving into small groups or clusters for ten minutes of active participation with four or five other participants, then back into the large group for sharing. It is not difficult to compare a lecture on "The Needs of the Elderly in _____ Community," where a teacher speaks to an assembled group and offers the results of research. They listen. He teaches. When they are invited to take action to meet those needs, which of the two approaches will have proven to be more effective: the Parent/Child approach just described or the Adult/Adult approach as exemplified in the task set above?

Research on adult learning indicates further that adults internalize and recall:

20% of what they hear
40% of what they hear and see
80% of what they discover for themselves.

The four principles of adult learning as described by Malcolm Knowles (i.e., 1) respect; 2) experience; 3) immediacy; 4) 20%-40%-80%) are intertwined in an Adult/Adult learning design. The very physical arrangement of the learning environment can indicate whether or not the adult educator is concerned with putting these principles into action.

Social

There are ways of relating to adults in a learning group which empower them to share, and opposite ways which inhibit that desired sharing. All that has been said in the first chapter about ways of operationalizing respect comes into play here: learning names and addressing adults in an appropriate manner, referring to input from individuals and giving time to reporting work done by task groups, as well as time given to meeting participants beforehand. The establishment of a warm mutual relationship in an Adult/Adult style is an essential way to elicit sharing.

Adults are sensitive to signs of displeasure or correction. If a latecomer interrupts a session by his or her arrival, how can this event be used to affirm the Adult/Adult relationship? The concerned adult educator should greet the latecomer, allow time for brief introductions, and try to summarize what has already happened:

> "We were just doing an agenda review, Mr. Blue. Small groups have already met to say what their hopes for the conference are; perhaps you might want to add yours to this list after we hear from all of the groups . . . "

Such a statement does two important things:

1. It reassures the group that all the prior efforts at respect were not hypocritical;
2. It empowers this person and all of the other participants to speak freely and naturally, knowing that recrimination is alien here in this environment.

The adult educator may indeed feel the intrusion of a latecomer. However,

part of his role is to avoid judging or condemning, so as to elicit an adult response from the participants. As soon as they, on the other hand, note a critical, judgmental, scolding attitude or gesture in the facilitator, they may respond to that action by showing signs of fear or intimidation. Such a response is counter-productive for the facilitator who aims at empowering and enabling the group.

It is, as we have said, easier for an individual to share his or her ideas in a small group than in a large one. Therefore, one way to elicit sharing is to structure the class or seminar in such a way that small group work precedes large group sharing. "Buzz groups" in which two people speak briefly to one another prior to a large group brainstorming session have proven helpful in getting people to feel free to say their ideas out loud.

The design of every exercise in a learning event can be such that it enables people to share by making them feel that they can do so with impunity without being judged and without being rushed. At times, one member of a group or class may dominate the others and take an unequal amount of time. It is the task of the adult educator to state the problem and invite action on it:

> "Thank you Mr. Brown. We have only twenty more minutes and there are four other people who want to share their experience on this issue with us. May I ask you to pass the floor to one of them . . ."

This can be awkward, but it can be done effectively in an adult manner if the problem is stated in terms such as indicated. In Chapter V, further discussion on the group's role in such a dilemma will be offered. Here it is important to point out that the new paradigm in adult learning must be consistently concerned and respectful. If the facilitator allows himself or herself the role of Critical Teacher, he or she may discover that all of the participants have grown strangely quiet, intending quite unconsciously to avoid the same treatment.

Some members of an adult learning group will not easily speak in the large group. With deference and respect, it is possible to show these quiet folk that their participation is appreciated; that vocal participation is not the only kind and that, indeed, they are being heard. A greeting during the class break, a question about the effect of the

discussion on a one-to-one basis, or a smile is often sufficient to indicate to shy participants that their presence is felt and acknowledged. In village seminars this attention has often been successful in eliciting a more vocal participation on the second day from these very quiet people.

In all of these approaches to eliciting sharing, it is our intention to draw and never to pull or push. This is an Adult/Adult transaction.

To sum up, sharing can be encouraged either by choosing an alternative physical arrangement that allows for all to see and hear one another and for the "center" of the group to change, or by attention to social principles of courtesy and concern for each individual. The ways described in Chapter I to show respect are applicable here. Efforts at showing appreciation for the quiet participant can be responsible for empowering him or her to take a more vocal part in an adult learning event. In short, our efforts are to draw upon adults to share their lives and themselves with one another, on terms that indicate the immediate advantage this has to their own lives.

Traditional Designs	New Ways of Sharing
front-back arrangement: the teacher sees the students; the students see the teacher; the students do not look at other students.	circular physical arrangement: all can see all; no front or back to the room; the "center" shifts.
a few people speak.	all participate and all are acknowledged.
group discussions may take place, but often without reporting to the large group.	small group discussions take place around a task set with the entire group; these small groups report back to the large group.

CHAPTER III

LISTENING

In an Adult/Adult learning approach, one aspect of the educator's task is to listen creatively to the community. Paulo Freire in his works on adult education speaks of "generative themes" as those issues which are so deeply affective to a community that they move the people to action. How can the educator learn those themes?

In the experience of Community Education for Development in Tanzania, the first stage in every village seminar was a listening survey. The staff spent time in the village working with their host family, visiting as many families as possible, living with the villagers and listening to their joys and fears, complaints and excitement.

It was our purpose to "catch" the issues of the village so that these might be explicitly addressed in the leadership seminar. We lived with our ears open, conscious of our need to note what issues were spoken about over and over by diverse groups of people. There was no questionnaire, no forms to fill in. It was our purpose to hear people in their authentic life situation, speaking about what really concerned them, what really moved them.

In the evening, in whatever privacy was available, we would write down the issues and who we had heard speak of them, and where.

Issue	Speakers	Location
Difficulty of getting clean water	6 village women	by the river
" "	2 village elders	in their homes
" "	village leaders	in a meeting
Lack of bus service	2 young men	on the road to town
" "	a pregnant woman	at the clinic

When we compared our findings, we chose those issues or generative themes that were most often spoken of by this community. These issues became the "content" of the village seminar, as we shall see in Chapter IV.

Who must be heard?

The listening survey in adult education is not a research tool: it is an essential factor in this Adult/Adult learning style. The information discovered by adult educators in the listening survey is returned to the community as the content of the development seminar. Adult educators take the themes in order to reflect them back to the villagers or community so that they can work on the issues together.

Who must be heard? Leadership groups: men and women in political office or in office in the womens' organizations in the church, in the local labor union; work groups: men and women at work in the fields, in the factory if it exists, at home in household chores; family groups: men, women and children in their family situation at home; special groups: youth, elders, grandparents at home; teachers in the community school; church workers, extension officers who serve the village; the bus driver and shopkeepers who serve the village. If the content of an educational program is to be relevant to all, it is essential that the listening survey include all. In certain situations, special groups will have very specialized themes which do not mesh with those of the average community members. This will become apparent as the listening survey unfolds. For example, the young people of a rural village may have very special needs and issues not shared by their parents or grandparents. This indicates the necessity of a special program, or at least a special session using the themes of the young people.

How do you listen?

In the program Community Education for Development, we explained that we wanted to live with the leaders in a village before a seminar, in order to better understand the problems faced by the men and women in the community. A particular family hosted us, and we usually spent at least a week in the village. We worked in the fields with the men and women from early morning until noon when the sun became too hot for further field work; we fetched water and firewood with the women and cleaned the cotton in the afternoons or prepared vegetables. All the time we were working we were chatting and listening. What did these people talk about most? What issues kept coming up again and again as

significant and provocative? No recording was done except in the privacy of our bedrooms: it was imperative that people felt free to speak as they always did.

We listen in such a situation for the words of feeling: the emotionally charged language, the metaphors, similes and proverbs. These are often indicators of generative themes which affect people deeply. Whom do the young people vilify? Whom do the elders eulogize? A sensitivity to the quality of language used is one guide to generative themes.

If a theme is very painful, people will avoid speaking directly about it, but will complain or lament the peripheral or consequent issues. Parents may speak of the fact that their children stay in town too late; young people may complain of chores to be done at home. Both groups can thus be addressing the alienation felt by them: the widening gap between generations. They are speaking about a symptom; it is the task of the adult educator to recognize the deeper theme within those complaints.

In one village in Tanzania young people spoke about being "servants" on their fathers' farms. They often spoke about the city and the "high life" there. They played modern, "high life" music and danced and dressed like city youth. The theme they revealed was their frustration at not having what to them was significant work. They actually feared the loneliness of the city more than they desired the bright lights. All they cried for was a structure that would enable them to stand on their own two feet and make their own homes and their own families right there in the village. When this theme was addressed, they were energized to reflect together and take action collaboratively.

Analyzing the results of a listening survey takes skill and practice. The purpose of the survey is to hear the themes of the people so as to re-present these themes to the community as pictures, plays or songs for analysis and planned action. The quest, then, is for themes or problems or issues that will most effectively lead the community to meaningful action for personal and social development. When an adult educator is himself or herself part or peer of the community, the selection of themes is not only easier, but also much more realistic.

DISTINGUISHING FEATURES OF A TRADITIONAL SURVEY AND A LISTENING SURVEY PREPARATORY TO DESIGNING AN ADULT EDUCATION COURSE

Traditional Surveys	Listening Survey
Begin with program need: what information do we require to fill classes?	Training staff in problem posing Adult/Adult education
What kinds of courses seem to be of interest?	Training staff in listening skills
Questionnaire or itemized report on what people want taught.	Time for visiting, listening, recording what was heard.
Programming by availability of teachers for specific courses.	Collation and analysis of issues.
	Selection of major themes of the community.
	Consideration of these themes by staff and teachers.
	Composition of a relevant program built around themes.
	Codification of issues and themes (cf. Chapter IV).

CHAPTER IV

CODES AS TEACHING MATERIAL IN ADULT/ADULT LEARNING

What is a code?

Once the adult educator has chosen a theme for representation to the community, he or she codifies that theme or issue by presenting it as a problem through the medium of a play or skit, a picture, a song or a pantomime. It may happen that the folk material of the community has a proverb or a song that actually catches this theme. Robert Russell (1978) writes of the community players in Ghana who collaborate in adult education programs by codifying themes into skits or plays which are performed for the village and discussed as codes.

For example, a theme discovered among the elderly in an urban community was loneliness. Having heard this issue referred to many times, by all groups in the community in emotionally charged language, the adult educators set about preparing a code to use at a meeting of the community which included many of the elders. The code in this case was a simple play with three characters: an old woman, and her son and daughter-in-law. The code presented the problem--just the problem--starkly, without distractions or implied solutions. The play presented the problem briefly, largely, clearly. A local proverb about the loneliness of old age when one had ungrateful children capped the performance. In this situation, the son and his wife played the heartless children who were quite content to visit their mother once a month; who did not bring along the grandchildren because they were a bother in the car; who made a hasty visit because they had other things to do that afternoon.

The code, then, is an instrument designed to bring the generative theme back to the people in such a way that they can reflect upon it and analyse it and see what can be done about it. The example above describes a short play, but a song or a picture (even a rough stick-figure sketch) can be effective in codifying a theme.

How do you use the code?

Once the code is prepared and has passed the tests of:

simplicity:	one issue only
largeness:	designed to life size
brevity:	uncluttered and short
problem-posing:	stating, not solving, the problem

it is presented to the community to whom it relates. This is inevitably a rich experience, as people laugh and respond energetically: "That's us!"

In our program, Community Education for Development, we used five questions for discussion, in this order:

#1 What do you see happening here?

#2 Why does it happen?

Small groups were asked to deal with these two questions and then report their responses briefly to the large group. It was often the case that all of the groups had similar responses, which firmly corroborated the analytical skill of the community.

Two other questions can also be dealt with in small groups.

#3 Does this happen in your life?

#4 If so, what problems does it cause?

If the code is a very sensitive one, it is wise to omit these, or to ask them as individual reflection questions, not for sharing. If this is done, time can be given for private reflection and, if desirable, some reflection in public on responses to #4: "What problems are caused by this situation?"

These responses, like those to question #2, are written in brief on newsprint under the headings:

Why does it happen?

What problems does it cause?

Then question #5, "What can we together do about it?", is discussed in small groups, with suggestions coming from the groups, and written on a third sheet of newsprint under the heading:

What can we together do about it?

These five questions relating to a theme expressed by a community provide real praxis for that community: the chance to move from the present action (the issue or problem) through reflection, to new action (the plan). This can be shown in a flow chart:

Do ⟶	Look ⟶	Reflect ⟶	Change
Present Situation	Analysis via code	Decision to act differently	Planning and implementing change

During this flow the community may come to realize their need for new information or data. This is where a lecture or input from an educator can come in, on demand, with a highly motivated audience listening in terms of their real problem. The agenda is theirs; the lecture serves their need. It should be kept short and should deal only with the issue being discussed.

The flow chart can be shown to relate directly to the five questions:

Doing Looking	1. What do you see happening here?
Reflecting	2. Why does this happen?
	3. Does it happen in your situation?
	4. What problems does it cause?
Changing	5. What can we together do about it?

Invite the group at this time to consider where the picture or the play or the song (the code) came from. Explain the idea of a code, catching and representing to a community those generative themes that are such deeply felt issues that they move people to action. Show how the new input came in relation to the real life issue that was being discussed and dealt with.

We have seen in Chapter I that adult learning is most effective if based on life experience and if it results in knowledge that seems to be immediately useful and related to a real problem. The code is a community's life problem represented to them for analysis and an action plan via the five questions.

What makes a good code?

If the theme were that of loneliness of urban folk, a picture code might show an old man sitting in a room with a TV in one corner, dishes of food on a table and pictures of a woman and children on the bookcase. The man is smoking, and there is an empty glass at his elbow. His face is sad. A calendar on the wall has the dates crossed off.

The picture is simple, and all of the items fit into the theme. It is uncluttered and large enough for all to see clearly. Thus it serves its purpose as representing the theme of loneliness. Note that Question #1 elicits a subjective response: "What do you see happening here?" Each person then can say what his or her experience deems appropriate.

The elements mentioned above: simplicity, clarity, largeness, brevity (if a play), and problem-posing (not problem solving) are the best guides to measuring a useful code. If the response to a code is unexpected, it is the task of the educators to discover what needs to be done in future codes to avoid confusion or ambiguity. Picture codes are not easy to draw; we found stick figures useful but very limited. The advantage of picture codes over plays or songs is that they remain on the wall for reference during the discussion.

Photographs have a great potential as codes. However, they would be used more economically in a large-scale program where resources were available for printing and enlarging suitable pictures. The photograph must be skilfully framed and, to allow for clarity, there must be only one single issue portrayed. If a group will have to take time trying to comprehend the photograph, it is not a workable code.

A code is not a teaching picture. It does not show what one should or must do: it portrays the problem in order to stimulate analysis by the community. It is not, in the traditional sense, a visual aid.

The same qualities of clarity, simplicity and singleness apply to the use of a play as a code. Characters should be few and their roles precise. The play also presents the problem, starkly, and not a solution. For example, on the theme of loneliness of the aged, the setting of the play can be the same as that of the picture: a room with little furniture in which an old man sits watching TV or listening to the radio. A sales-

man knocks at the door, and the old man greets him warmly. Aware that he has no potential sale here, the salesman is abrupt and leaves quickly although the old man invites him to have a cup of coffee and chat a bit.

Such a play-code is most effective if it is very brief. It must be carefully rehearsed by the two or three characters involved. The play is meant to be a brief, clear, emphatic slice of life, inviting analysis by the community who will then use the five questions to discuss the situation represented.

The play is not a traditional teaching tool. It does not show how life should be, but rather how it is. It is then the task of the community to analyse and to plan. They can say what causes this problem, what other problems flow from this situation, and what they together can do about it.

The best evaluation of a code is the response it evokes in the community. A simple checklist to determine the quality of a code is this:

Picture	Play
large	simple: few characters
clear	short
only one issue/problem	only one issue/problem
relevant to this community	relevant to this community

Frequently, a code that works well with one group will not be effective with a different community. The level of sophistication and language use of the group is a serious consideration.

Adult/Adult learning means that the teacher is always listening, learning and creating new designs to meet the needs and themes of the adults s/he serves. The design and use of codes to stimulate problem analysis in a community of adults is a challenging and demanding educational task.

What about the five questions?

These five questions have been carefully designed, as was pointed out, to move from general analysis to particular analysis, and thence to planning.

The use of the five questions varies from group to group. Sometimes it is best to work in clusters, at other times to work in the large group or to use buzz groups for Question #5. The order is not readily changed, but it is possible to leave some out.

In one village, where we were using a very apt code of a picture of a man beating his wife, the young Tanzanian facilitator omitted questions #3 and #4:

#3 Does this happen in your life?

#4 What problems does it cause?

Later, he explained that it would have been too painful for men and women to say "Yes" to question #3, and the resulting problems were clear to the whole community. He was sensitive enough to the group, respecting them enough, to move them to the planning phase immediately after general analysis via questions #1 and #2:

#1 What do you see happening here?

#2 Why does it happen?

That young man showed the kind of skill that comes with practice, not only of the use of codes, but of the principles of adult learning mentioned in Chapter I.

Can codes be used for any discipline?

All men and women have problems in all areas of their lives. Consider the issues of nutrition and these two ways of dealing with it in an adult context.

In a prosaic approach, a nutritionist will gather a group of interested adults together and show films or pictures on basic diet, the seven basic foods, how to eat well on a small budget and how to eat for health. He or she will answer questions at the end of the film or demonstration or lecture, and the group will go home to a sweet night cap before retiring, or a glass of beer and a dish of nuts while watching the late news. Even as they eat this, they can say: "I know I shouldn't, but . . ."

In an Adult/Adult learning approach, the issue is identified by the listening survey, as when an educational team has heard the fear of

heart trouble and the embarrassment of obesity mentioned frequently. In a team meeting, they prepare a picture showing a heavy young man opening the refrigerator door. That's all. This code is presented to a youth group who have often been heard mentioning the issue, and they are invited to deal with the issue through the five questons.

When they come to Question #5, "What can we together do about it?", it might well be the decision of the group to have films and lectures on good nutrition, or to plan an exercise club, or to set up special diets for health. In all of these cases, they will need input, new information and knowledge. But when it comes, they will be highly motivated to make use of it: it is in terms of their lives and their problems.

The essential differences in the two approaches is that the prosaic one offers the answer before the question is asked. Sometimes that is necessary, as in teaching someone to drive a car, or use a power motor, or to do skilled mechanical repairs. However, there is an alternative approach for life issues, which meets students as adults with real problems and which draws on their ability to respond to those issues creatively. The Adult/Adult approach does not offer any answer: it offers the problem and a way to respond to it.

Traditional Approach	Adult/Adult Approach
Announcement: a lecture on nutrition Monday night	Survey: the issues of obesity and waste comes up often
Lecture and film on good diet and good nutrition	A code is prepared by the team
	Presented to a group of the very people who spoke of the issue
Question and answer period	Discussion with 5 Questions
	Planning for action by the group
	. . . further education

CHAPTER V

GROUP WORK

Adult/Adult learning approaches call for a great deal of group work, both in small clusters and in the large group. There is skill involved both in facilitating such sharing in a group, and in the very sharing itself.

Listening well is the first skill of effective group work; a second necessary skill is being able to offer and receive feedback, and a third is the skill of moving a group to action.

What is the role of the facilitator?

The facilitator or leader of a group has a many-sided role. In Adult/Adult learning he or she aims at serving and not pulling the group. This service is most effective when the facilitator is organized, knowing well the general framework of the meeting or class. The facilitator sets the stage for dialogue by his/her own manner of friendliness and warmth. It is his/her task to briskly review the agenda and the program at the outset of a meeting or class so that participants know what is going to happen. It is the role of the facilitator to not only design the tasks for the groups but also to set them clearly and succinctly.

For example: if people are new to one another and it is appropriate to have an introductory exercise, the facilitator sets this task to the group:

> "Please move into groups or clusters of four persons and share your thoughts on these questions that are printed here. (The facilitator reads the questions aloud to the group.) Is the task clear? We have twenty minutes for this part of our meeting today. I shall inform you when five minutes remain."

This offers the example of a skilful facilitator setting a task briskly and neatly. The written wall chart is an aid to the community, who should not be expected to remember discussion questions without it. The question "Is the task clear?" allows for anyone to ask clarifying questions and to do so with impunity. Setting the time limit while

setting the task is another sensible device. People then know how they are to divide their time.

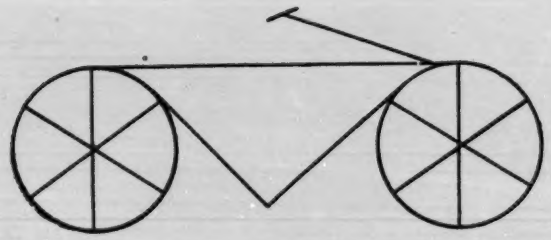
Another role of the facilitator is that of observer of intra-group action. Sometimes there is an obvious clash of personalities in a group which can be addressed by inviting one of the protagonists to join another group. Often, one person will dominate a small group; this is the place for the facilitator to address the issue of "equal time" by merely stating: "This exercise will be over in twenty minutes. Since there are four of you, please be sure that everyone gets equal time." The facilitator can see by the expressions of body language when a group is working well together and when they are in trouble.

For groups of over fifteen people, two facilitators are really necessary: one doing the leading and setting of tasks and the other doing the careful observing, in turn. It is virtually impossible for one facilitator to be making a large group presentation, moving people into clusters for special tasks, and carefully observing responses and reactions at the same time. A team of trained facilitators for Adult/Adult learning groups is the ideal.

The facilitator has the role of clarifying input or tasks set. In Adult/Adult learning, questions can be put to the community as challenges, and not as inviting a certain, ready-made response. Rather than asking, "Does everyone understand the task?", the question can be put, "What is not yet clear about the task?" The former question places the burden on the community and makes it awkward for an individual adult to say, "I do not understand the task," whereas the latter question invites clarification. Such delicate semantics make a great difference in the atmosphere in which a group works. These marks of respect are recognizable, appreciated and effective.

<u>What are the roles in a group?</u>

A group has to keep in mind two essential responsibilities: one to the task at hand and the other to the people in the group. The analogy of the bicycle is useful: both wheels must be in working order for the bicycle to move ahead. Task roles must be covered, and group maintenance roles must be covered, too. What are these roles?



Task Roles	Group Maintenance Roles
initiating and clarifying tasks	calling people by name
keeping to the point	gate keeping: making sure that no one is left out
recognizing peripheral issues and shelving them if appropriate	reflecting back what has been said
summarizing arguments	clarifying what has been said
moving to a vote or to a plan of action	joking
time-keeping	resolving conflict
	showing gratitude and appreciation

Gatekeeping is a singularly important role in group maintenance: it means ascertaining that no one in the group feels left out or neglected. Someone in each group (perhaps the facilitator, perhaps another) must take the role if the participation is to be complete. All of the roles may be taken by all of the members, or some of the members. The important thing is that no role may be omitted, or the objective of the group will be missed. Task roles and group maintenance roles may merge and mesh at times: the summarizer may do so with good humour that lightens the meeting; the person moving the group to action may do so with reference to all that has been said by particular people, calling them by name.

Giving feedback to group members can be a difficult process, but is often essential to the smooth operation of a working group. Positive

feedback is really affirmation: it is as difficult to receive as it is to offer in our competitive world. But it is the lifeblood of a well-knit group. In Tanzanian villages we successfully used the following design for feedback:

After a group had worked together for a while, we invited each of the members to tell what they appreciated about one or another member of the group. This was an effective instrument in building trust and mutual confidence and in laying bare to a community the gifts and talents of members, which they themselves may not readily see.

Time is of the essence here: this is a slow-moving design in the beginning; people feel shy and inhibited as they begin to tell one another what has been helpful. But then, inevitably, the group finds its tongue and wants time to share with one another.

Negative feedback has rarely proven constructive when it applies to an individual. There is something destructive about a group of people telling an individual what they find difficult about him or her. Adult/Adult learning can create designs which invite people themselves to reflect upon counter-productive elements in their behavior. For example, in a seminar where there are a few dominating individuals, I would choose to do a design on methods of group effectiveness, showing through codes a group breaking down because of a faction, and invite the community to reflect on those elements that make a group work and those which break a group down. Adult/Adult approaches to learning imply respect that is comprehensive; negative feedback, invited or uninvited,is alienating and prejudicial in most societies.

Group roles are diverse and demanding. The facilitator has the challenge of being at once the leader and organizer and the listener of the group, searching for ways to "draw" and not to push or pull the community. All of the members of a group share both task and group maintenance roles which must work together, as the wheels of a bicycle do. Here is a comparative analysis of a traditional group situation and one that involves an Adult/Adult learning process:

Traditional Group	Adult/Adult Group
Group leader selected and set apart as head person	Mutual respect and equality is paramount
Leader sets course and keeps to agenda and time frame	Gatekeeping is a major role
Group members speak when their turn comes	Facilitator opens meeting, then group members take the initiative
Agenda comes first; persons follow agenda	Agenda follows persons
Group is arbitrarily formed of people who can do the task	Groups are formed with reference to the interests of the members
Summative evaluation measures the success of the task	Formative evaluation takes the pulse of the group
Time: for the task only	Time: for group maintenance as well as for the task

This chart shows some of the outstanding differences between traditional group work and that which is designed to build and empower a community.

CHAPTER VI

THE USE OF ROLES

Role playing is a very effective technique in Adult/Adult learning. J.B. Moreno, founder of sociometry and designer of psychodramatic ways of therapy, maintained that:

"The self emerges from the role,"

and that we are all, at every moment, playing one role or another: mother, sister, teacher, typist, listener, talker. Adult/Adult learning shows the task the traditional teacher has to divest himself or herself of that role as it has been known and to explore ways of being with others in a teaching/learning role as facilitator or group leader. We have already remarked the mutuality in certain of these roles: if the "teacher" is very clearly evident and very strong, the child in the other is more likely to appear. Role playing explores the results of such interactions in such a way that participants are not vulnerable.

Roles we take in a group

The very structure of a learning design implies certain roles. In an introductory design, where three people are asked to tell one another about themselves in response to a few leading questions, the role of self-explainer and the role of listener are established by the design. At times, it is advisable to invite participants to explore how they feel about the role they are in within the design by asking:

As listener, do you feel you communicate your interest to the speaker?

As listener, what do you do when you get bored? What body language do you find yourself using?

As speaker or self-explainer, do you find yourself using qualifiers when describing your achievements?

Such questions make the role explicit and conscious. We take roles on and perform in them unconsciously. The exploration of various roles has the purpose of making our action within them more conscious, more deliberate and chosen.

It is our task as educators to design exercises and learning tasks that offer the opportunity for adults to explore their various roles in the community and to make them more conscious. In a task group the role that each person is taking as the task is performed can be made explicit by reference to the bicycle chart on page 29. Skilful facilitators can read the body language and gestures of group members to see what roles are consistently taken. This skill can be shared with all participants, so that they too can be aware of what is happening in the group.

For example, the finger-pointer: is he dominating the group? The quiet, removed member: is he intimidated by the group or by the task? The verbose, talkative member: is he asking for personal attention? It is not possible for us to interpret these gestures, but it is essential that we be aware of them and that we invite community members to be aware of and to interpret them for themselves.

In a training workshop in America, a group of graduate students were working on an Adult/Adult learning design. The task group was composed of six students and one professor. The group had met an impasse; nothing was happening. As we in the larger group attempted to explore with these seven participants the situation in their small group, the professor pointed a commanding finger at one of the students and said in harsh tones: "Tell them what you said as we began the meeting!" The young man was so startled by this gesture and this statement that he jumped and dropped his coffee cup! We all laughed and the skilful facilitator asked the two to freeze the action right there and re-play what had just occurred. It was rather like a re-run of a video tape, instant replay:

The older man did not point his finger this time, but gently turned to the student and asked him in a mild tone: "Why don't you explain how you began the meeting . . ." All of the workshop participants laughed delightedly and began to tease the professor: "That's not what you said! That's not what you did!" The professor was honestly surprised to learn that he had changed his tone and gestures; his original statement and body language had been quite unconscious. When he was able to explore the role he had unconsciously taken, he very willingly and consciously chose a gentler approach.

This anecdote is an example of a case in which the exploration of a role provides rich learning material, not only for the person himself but for the whole group. We spent a rewarding hour discussing together the implications of that event: the teacher evoking the Child, and the Adult/Adult behavior that came naturally when we became conscious of what we were doing.

"Freezing" a moment of interaction is a technique used in psychodrama. It invites a group to catch itself in a single moment and to replay that moment with conscious attention to the roles involved.

The feedback design described in Chapter V can be used to explore roles in a group in this way:

> For the next ten minutes, share in groups of four what each has seen of competent and useful performance group roles in this last design. That is, tell someone if you have noticed that she has been a good summarizer, or initiator or joker!

Such an affirmation exercise must be structured into an Adult/Adult learning program. It will not occur without the structure, and it is very efficacious, not only in strengthening individual members, but also in making them all more aware of the roles in the group. Paulo Friere calls such awareness "conscientization," which is a complex word compounded of the two ideas: conscience and consciousness. The awareness of the roles one can and does take in a group is subject to one's personal conscience: is such a role healthy for me and for the group? Is such a role what I wish to consciously maintain? The dominator or perpetual talker or the shy, withdrawn person then has to make his or her own decision. The community is able to heighten awareness; the community is never able to force change.

Role playing

In Chapter IV we discussed the use of plays as codes which invite analysis of community problems. Role playing within a play or a skit can be effective Adult/Adult learning when accompanied by structured dimension, analysis and planning.

For example, in the Tanzanian program we came across an ujamaa village, where there was a very explicit faction. The original group

who had established the village in 1962 (in response to President Nyerere's summoning the people to establish villages) called themselves "wajamaa" (the villagers). They, in turn, called all who had come after that time "wageni" (guests). This created a very tense situation in the political and social life of the village. It was clearly an issue that people wanted to address. No one knew how to approach it.

A role play was designed during a leadership workshop, in which three men who were friends and neighbors were sitting together and discussing village problems and life. Three other men came upon this first group and tried to join the discussion. However, they were rebuffed and referred to by the friends as "wengine" (those others). The play was very brief and stark. The rebuff was cruel and caustic. The play stopped without any solution or response being offered; it presented the stark problem: the friends, "marafiki," and the others, "wengine."

The village leaders were invited to address the issue through small group discussions using the five questions. The small groups were composed heterogeneously: some of the original villagers and some of the "wageni." Although the situation was not identical with the village scene, it was the same issue, and the villagers saw clearly that it was divisive and problem-causing. A great deal of hidden hurt was exposed in response to the questions:

Does this happen in your situation?

If so, what problems does it cause?

Surely this kind of engagement with the issue, through a simple role play was more effective than a political sermon on unity with readings from President Nyerere's exhortations or from the Party constitution. In this case, the villagers drew their own generalizations from the particular situation; it is inductive learning that has a potential for motivating action.

Role plays must be carefully prepared for the code to be effective. The players would have to practice the short scene until they feel free with both the dialogue and the attitudes to be portrayed. We have found that it is not necessary to script a role play except with ideas. Explain the scene and what is to be portrayed; let people write their own scripts.

The major condition is that the play must be short and only present the problem.

Roles in a role play are heightened for emphasis: the characters are larger than life; the rebuff in this case is really harsh. A subtle presentation can be ambiguous; ambiguity is the destroyer of effective codes.

During the discussion, input from some program or from the writings of President Nyerere (in this example) may very well be used. However, a reading should be used during the reflection part of the praxis cycle to meet the needs of the reflecting community. This is qualitatively different from an exhortation to unity read by a leader to the community without reference to community themes and issues and problems.

This is what Paulo Freire refers to as "banking" education: putting concepts into people's heads as though the ideas were commodities. The example given of the play used as a code and the community discussion analysing the situation and moving to planning for change is problem posing education. It is liberating, while the other is a form of domination.

Role playing can be used to show critical incidents in a community, which focus attention on one element in a learning program. For example, in discussing nutrition, the critical incident can take place at the market with a woman trying to decide to buy white store bread or brown rice.

Market woman:	The bread is very tasty.
Buyer:	I know my children enjoy it. But it is very expensive.
Market woman:	Everyone buys it nowadays.
Buyer:	The brown rice is less expensive and will be better in the long run for the children. I can buy two pounds of brown rice for what it will cost to purchase one loaf of the white bread.
Market woman:	Everyone is buying bread these days. It is the sign of a modern family to eat our white bread!

This is the role play, the critical incident. The groups are asked to finish it off by playing the role of the buyer and the market woman, and

giving salient reasons for the decision they make. As each group "performs" their ending, there will be a great deal of laughter and good humoured teasing and a great deal of mutual Adult/Adult learning. The nutritionist can offer input on the hard data about comparative shopping and comparative nutrient values in response to the needs of the group. Again, it is not hard to compare the learning potential of such an engaged role play/critical incident design and that of a lecture by a learned nutritionist on food values! All that is in the lecture, all the data, can be shared with the group in response to the role plays. The process makes the difference.

Another example of role play is entitled "Quick Decisions." This design sets up a specific critical incident and demands that the small group play out the situation and come up with a decision in two minutes' time. For example, in a community where the use of drugs is a serious issue, a truly important generative theme, Quick Decisions can be used in this way:

> In groups of three, take the roles of father, mother, and teen-age son or daughter. The situation is this: the parents discover their son or daughter in the act of taking a dangerous drug. In two minutes, decide what to do that will be helpful to all. Play it out and then share with the large group what you did and why.

Spontaneity in such a role play is demanded, as well as respect for each person. Sometimes people will not want to play out the roles in a Quick Decision design, but will discuss them. This is the option of the participants, and each small group or cluster may act differently. Adult/Adult learning approaches demand that such autonomy in the groups be respected by the facilitator. People know what they can do and what they cannot do. Forcing specific actions will break down the Adult/Adult relationship. If a reversion to a Teacher/Student, Parent/Child arrangement occurs, participants not only will not learn as well, but they might not appear for the next session!

Role reversal

A very delicate and effective use of roles is through role reversal. For example, the issue in a community is that the men do not comprehend the situation of their wives and of the women in general. A man and a

woman are invited to come before the group and take chairs facing one another on which are written the words: MAN and WOMAN. They are asked (they have been prepared and invited beforehand to do this) to speak to one another from their particular perspective about a community issue, e.g., youth. The woman gives the feminine view, the man the masculine. Then they are asked to change chairs and to reverse roles: the man is asked to give the feminine perspective, the woman the masculine one. When they have finished, the community is asked: "What struck you about what just happened?"

This kind of role reversal has great potential in problem situations. However, it is essential to remind participants that in any kind of a role play, the person is playing a role and not a particular person. If this is forgotten, damage may be done to the particular person who is being "played." This violates the principle of RESPECT and destroys the community concern for every single individual.

Role reversal can be done with an empty chair: the person in a parent role can address the empty chair which is his or her adolescent child. Then he or she takes the empty chair and responds from the point of view of the child! This is a delicate and potent technique which can be used only with a very supportive group. Such a "dialogue" is very revealing, not only to the person but also to the whole community. People can identify with the responses of both "roles". A useful question to elicit response after such a role play is: "In this interaction, what struck you as applicable within a community?" If the empty chair role play was addressing a specific issue, the role play can be considered to be a code for analysis, and the five questions can be used.

What other kinds of role play can we use?

Situational role play is another possibility for a community. A problem situation is identified, and "roles" are pared, with tags to be worn arbitrarily by community members. For example, a school staff has the problem of lack of communication between departments. This is a generative theme heard frequently as a common complaint. In a workshop or seminar, the situation is described: a coffee break in the staff room of the school. Fictitious but appropriate roles are prepared:

Ted Jones -- Chemistry Department
Ann Smith -- English Department
Agnes Warner -- Biology Department

and six or seven staff members are asked to wear the role tags and spontaneously play the roles appropriate to the situation. Such a role play is not rehearsed: it aims at representing the major elements in the problem facing the staff. Usually there is remarkable good humour in the representation, and sharp explication of the issue in the dialogue. Beforehand, the "players" are warned that they are not playing any particular person, but are playing a role. This is also explained to the community at the outset of the situational role play, so as to protect individual sensibility. Since all of the participants are members of the community who share the same generative theme, the role play will be an authentic representation of the situation. After ten minutes of such "drama", the community deals with the situation, as with a code, by using the five questions.

Situational role play can even be used to teach new material and to play a situation which is not familiar. For example, in a workshop on Tanzanian Socialism, a group of sixty adults heard a tape prepared by the facilitator, or a central statement by President Nyerere of Tanzania explaining Ujamaa or Tanzanian socialism. Before they heard the tape, the task was set:

> After hearing this five-minute tape twice, please go into groups of four and write down what struck you about what was said. Then, you will share what you have written with the whole group.

The participants listened carefully to the tape, and after the first playing said they were ready to work in groups and wanted to hear the tape again <u>after</u> they had written what they had heard! Following fifteen minutes of cluster discussion, each group called out what they had noticed about the Ujamaa program, and before long, we had on large sheets of newsprint virtually the entire outline of Tanzanian Ujamaa. Then they heard the tape for the second time, nodding their heads vigorously as each now familiar issue was mentioned. People seemed to say, "I heard that and spoke about it!" and showed that they felt an ownership of the concepts being discussed on the tape.

In the second stage of the design, the facilitator said:

> Rather than describe through a lecture the life in an ujamaa village, I shall ask you to experience it. Here are papers with the names and roles and brief descriptions of the people who usually live in an ujamaa village. I am thinking of a particular village on the shores of Lake Victoria: Kiwasi. Please take one of these role cards, pin it on your shirt or dress, ask me any clarifying questions as you need to and then, in the next twenty minutes, meet and chat with one another as if you were that person at a wedding party in the village of Kiwasi.

The role tags looked like this:

OMARI OGUNDA	AGNESI OLALA	PAUL TAYARI
farmer	farmer	teacher
40	32	26
father of six	mother of three	secondary school
CCM chairman of village	UWT leader	in Mwanza, nearby town

People asked, "What is CCM? What is UWT? What does a chairman do? Is there no secondary school in the village?", etc. The questions asked enabled me to explain in detail many diverse elements in Tanzanian village life. Then the wedding party began and there was a period of animated and intense dialogue among the members of the village! People took on the roles with great vigor and amazing good humor. Their engagement was such that it was difficult to call them back from the "village" to the conference room for discussion.

Their questions after the role play were even more pointed and revealing than before. Over and over again, the participants asked, "What can we read about Tanzanian ujamaa?" The facilitator had a prepared bibliography that she then distributed. In one hour's time, sixty Americans had learned, through Adult/Adult learning processes, something vital and important to them about Tanzanian ujamaa. An hour's lecture could never have accomplished this.

Included in an overview of that learning design are the following: an introductory description of the whole design telling the group exactly

what was going to happen from beginning to end; then a tape recording of a short passage relevant to the context; followed by small group discussions with a particular task; then the situational role play; and finally large group discussion to process the entire design. "Processing the design" refers to the discussion of the whole learning event with evaluation and some sense of closure: "What did you learn that seems useful to you? What did it all mean?"

To sum up, role playing is an important element in Adult/Adult learning. Roles are used in plays when these are codifications of generative themes of a community; roles in a group make or break the group's effectiveness; role mutuality is an important awareness; and the use of role reversal and the empty chair technique is effective in particular situations. Situational role play has great potential in community work, taking generative themes and presenting them spontaneously back to the community for analysis. Role playing is dangerous if one does not remember that one is playing a role, never a particular person. However, it is very rewarding and effective when used wisely and sensitively as a part of an overall Adult/Adult learning design.

CHAPTER VII

THE USE OF GAMES

Adult/Adult learning means taking adults just as they are, with their prejudices and potential, their seriousness and their good humor. Designs for adult learning that include learning games have proven very effective.

For example, a community in a small college keenly felt the problem of their being isolated from the real world. This was clear from the kinds of complaints heard among the student and even the professors, from their repeated efforts to establish outreach programs from the academic world to the surrounding community and from the language often heard used about the college ghetto.

A listening survey was not hard to accomplish, and a team of facilitators within the college invited both faculty and students to a two-hour workshop for which they had designed a learning game. They called the game "The Price is Right." Participants were invited, after some warm-up introductory exercises, to form groups of eight. The facilitators had prepared a long grocery list of items used regularly in the college, from food through laundry soap through clothes for a family and auto supplies. Each group of eight was asked to decide by consensus the appropriate price for each item and write this down.

Items	Groups				
	A	B	C	D	Real Price
1 one-pound loaf of wheat bread	____	____	____	____	____
1 dozen large eggs	____	____	____	____	____
a new auto battery	____	____	____	____	____
a child's winter coat	____	____	____	____	____
a pair of shoes for a child, size 5	____	____	____	____	____
a 20-oz. box of laundry soap	____	____	____	____	____

There was delighted discussion as each group struggled to decide the prices of each item, discovering their lack of awareness as they went on. After each group had completed its list and had sent a representative to write the prices under its name, the facilitators wrote the real prices (which they had gotten from a nearby supermarket that day), added up the grocery list and gave a prize to the group that came closest to the actual price of the goods. Some groups were very far from reality; the closest group underestimated the prices by $6.00!

After this task was completed the groups were asked to work in the same clusters to discuss: "What struck you about this exercise?" Heated discussion prevailed, and after some time, the large group met to share their reflections. Facilitators wrote down the responses to the question, "What struck you?". Then in the large group discussion, they moved to the level of "What does this mean to us here at the college? What can we do about it?"

The design was very provocative. How was it created? It emerged from a generative theme of the group. It used the reality around the community, taking the game plan from a popular TV show; used sociometric small groups to do the initial task and the processing discussion; and then moved into the large group for broader discussion and for planning. Materials were virtually nil: some sheets of newsprint, tape and crayons, prepared sheets for each group to write on, and one half-hour of research in the supermarket.

The community taught itself, in a most self-reliant manner, through its own engagement with the task set by the facilitators. Decisions, new awareness and plans came from the reflection and dialogue of the community itself, not from dependence on any expert. Since the community itself made the plans from their own experience, it is more likely that they will implement them.

What makes a game?

In Adult/Adult learning many of the tasks set for clusters or small groups are similar to team games. There is a certain element of levity and enjoyment in a game situation; the more serious work often begins with processing the interaction and meaning of the task.

Role playing offers a game-like atmosphere to an Adult/Adult learning event. Few are the adults who are not captivated by a game. When people are captivated they are involved; when they are involved there is more chance that they are learning.

A certain element of competition is inevitable in learning games. In the example given ("The Price is Right"), each "team" wanted to be closest to the real price. In a training seminar for graduate teachers, a design was used dealing with the advantages and disadvantages of competition in learning. Clusters had just completed the task of listing the advantages and disadvantages of competition; one group of teachers was very pleased with their performance and read their sheets with conviction, stating how they saw competition as dangerous to community education. They acknowledged this danger, but when asked, "Are you yourselves competitive in your role as teachers?" they said "No!" very emphatically with one voice. The facilitator, with wry good humor, stood up and graded the groups' various sheets. "This one, so neatly written, gets an A. This one, Group B, gets a C. This one and this one get B+." There was a moment of stunned silence, and then Group B protested very loudly, "But ours is every bit as good as theirs!" And Group A sat back smugly and said, "He said ours was neatly presented!" This went on for a moment or two before the participants saw the anomoly, and all began to laugh heartily at their reaction and at their evidently competitive spirits!

That facilitator exploited a game potential in the sharing of those task sheets. Such a game potential exists in many learning events, and people not only enjoy but also remember those moments when the learning task becomes a learning game.

What games have been useful in community development?

A simple learning game invites the whole group to listen while the facilitator reads a list of wholly unrelated items:

needle	bed	tablecloth	bread
soup	window	equator	candle
radio	bicycle	cup	clock
ocean	dog	map	tree
boat	rug	lamp	aspirin

Each participant is asked to write all twenty items. They have three minutes for this. At the end of three minutes participants are asked, "How many have twenty? nineteen? eighteen?", etc. Then they are invited to work in pairs for three more minutes. The same question is asked of the pairs. Then they are invited to work in quartets . . . and finally groups, which go on to help other groups until all have all the items.

In the groups thus formed, the question is offered for discussion: "What struck you about that 'game'?" Cluster discussion is followed by full group sharing.

Another effective learning game, derived from "cooperative squares" which is found in the La Jolla series, has been what we call "jiko" in the Tanzanian villages. "Jiko" means cooking place. In four brown paper bags we placed small stones, small pieces of wood, beans and a fat, hollowed out seed that resembled a cooking pot. One bag had only two beans and one short stick. The other three bags had enough material among them to make four cooking places: with three stones, a cooking pot on top of them, small short sticks under the pot and four or five beans in the pot.

Participants were asked to open the bags together, and to try to see what the materials were able to make--"Something in your own village." They were instructed to do the work silently, and to offer things to one another, and to take what was offered, but not to take or ask things from one another. Giving is permitted, taking from another is not permitted.

As the bags were opened, the response of the participants was fascinating: the person with almost nothing was troubled, and fingered his few things desolately. The others were at first confused, but then one of them discovered what they were to make and set about making his or her "jiko". Often the three failed to notice the one waiting person, and sharing began at a late moment. Sometimes, when the community was very close, sharing began at once. Finally, all four had their cooking places made . . . and the real work began.

In small groups, the seminar members were asked to consider what they had seen. "What was that all about? What did it show us?" This

processing often went on for a long while, as men and women referred to each slight action that had taken place: who began the giving; why the others followed; why they had not noticed the lone, "poor" member.

It is important that the facilitators know well how to direct the learning event, and are sure of themselves. A bad experience with such an event is not a bad sermon or a poor lecture; it can put people off the Adult/Adult approach and delay their entering into it whole-heartedly for some time.

In Chapter IX we shall consider how to create designs suited to our own communities and our own needs. It is possible and challenging for a team to create learning games for their own communities, using materials from the local scene and situation. The more contextualized a game is, the greater the interst.

A creative young Tanzanian facilitator, conscious of the need to stress the potential of unity, used very simple local materials and an age-old symbol. He handed each member of the seminar a stick, inviting them to try to break it. Naturally, they did so. Then he handed each one another stick, but this time he invited them to pass on their own stick to a central person. He was then asked to break the load of sticks and, of course, he could not. This led to significant discussion on the power of a united front. He challenged them to consider, "Where in our lives is such a fact clear?" They soon were discussing many of their major problem areas.

Learning games can be fruitful--as well as fun.

CHAPTER VIII

THE USE OF FOLK MATERIAL

Another way to touch the themes of a community is through the folk media of that community. Just as it is essential for Adult/Adult learning to take place in the language of the community, so, at a deeper level, the facilitator can use the cultural language of a community as it is captured in folk media: songs, dances, poems, proverbs, stories, tales, legends and drama. J. Lin Compton suggests that one focus which may serve as a channel for mediating the interplay between cultural integrity and development objectives can be this folk media.

Paulo Freire speaks of generative themes as the "thought language" with which people refer to their reality. These themes form the content of a people's culture. Culture is always being made; themes can be addressed and redressed through community action. The folk media of a community is, as has been said, one viable way to touch those themes and to speak to the reality of a community.

> Often educators speak and are not understood, because their language is not attuned to the concrete situation of the men and women they address. Accordingly, their talk is just alienated and alienating rhetoric. The language of the educator, like the language of the people, cannot exist without thought, and neither language nor thought can exist without the structure to which they refer. In order to communicate effectively, educators must understand the structural conditions in which the thought and language of the people are theoretically and dialectically framed. (Freire, 1968, pp. 85-86)

Folk media is one way to meet people in their real life structure. What do we mean by folk media? It is the cultural heritage that is handed down to a people, in their own language, which is familiar and thematically profound.

In a listening survey such as described in Chapter II, the educator will hear something of the folk media of the people he or she is living with. This may be structured, as when one visitor offered to exchange a story of his home in Ireland for a story of this people and this place.

He told some of the old legends of Ireland and heard the priceless oral tradition of the local African people with whom he lived and worked. Proverbs and riddles may be exchanged in like manner. In Tanzania, each people has a rich and deep store of such proverbs and riddles, sometimes similar from one people to another, sometimes quite different. Such respectful and gentle investigation of the folk media of a village or a community can indicate to people that the educator is there as a learner as well. In exchanging folk media from one people to another we invariably discover the common heritage of universal values.

> The oral literature and traditions of the African people communicate to us the scope and nature of our common identity. We discover there, if we have not already surmised it, how much we share, our views about good and evil, about what is pompous and vain and what is moderate or immodest, and our standards defining the mutual responsibilities of the group and of the individual. We discern common desires, aspirations, strengths and foibles, and a familiar vision of man as a special creation of deity or nature. With recognition comes the insight that non-Africans are no less exotic in their customs and beliefs than anybody else, and that, in the end, the similarities of outwardly contrasting societies are more impressive than the differences . . . (Courlander, 1975, p. 2)

As a stranger in the African villages where we worked in the Musoma Program, I discovered that my "foreignness" was mitigated in the eyes of villagers when I could sensibly use a local language proverb or joke. People seemed to sense that I was trying to learn and that we were there to serve them on their terms.

The ethical questions in using folk media

The principle of respect that was highlighted in Chapter I of this booklet applies vigorously to the use of folk media. Folk media of a people is an expression of themselves: it is in ways sacred and in every way deserving of utmost respect. Courlander put it this way:

> Man in Africa, as elsewhere, has sought to relate his past to his present, and to tentatively explore the future so that he might not stand lonely and

> isolated in the great sweep of time, or intimidated by the formidable earth and the vast stretch of surrounding seas. In his myths and legends he bridges back to the very dream morning of creation, while in his systems of divination he projects himself into time not yet come; in his epics he asserts the courage and worth of the human species; in his tales he ponders on what is just or unjust, upon what is feeble or courageous, what is sensible or ridiculous, on what moves the spirit to grief or to exultation; in his proverbs and sayings he capsulates the learnings of centuries about the human character and about the intricate balance between people and the world around them. What we, standing on the periphery, see as lore and tradition, is the accumulation of experience that has made mankind in Africa capable and confident in the endless effort not only to survive, but to survive with meaning. (Courlander, 1975, p. 1)

Those who explore the use of folk media in education question how such usage changes not only the content being taught but also the folk media itself. A single cautionary note to an educator is to ask oneself, "How have I structured the use of this element of folk media so as to invite the explanation and interpretation of participants and not to exploit it for my own purposes and meaning?"

The ethical queston is not, it seems, <u>whether</u> one uses folk media to establish a common ground and to enable better communication, but <u>how</u> one uses it. Because of the danger of the misuse of folk media, some educators have suggested that it be left alone. I suggest that it need not be left alone, but that it be used with respect and conscious carefulness.

<u>How to use folk material</u>

In Adult/Adult learning approaches, folk media can be used in many ways. The initial task of the educator is to collect material from the two major sources: the people themselves and published material, especially that of local ministries of culture, where they exist. Sitting with people at the market, in the local bar, in their homes, at the cotton shed, or working with them in the fields, the adult educator can listen to stories shared, metaphors and proverbs used, jokes and riddles laughed over. These should be carefully recorded and learned for use with the group when a development or leadership workshop takes place.

The keen educator will begin early in his or her career to build up a repertoire of local and national folk media items for use in teaching and in preparing teaching materials. As the collection grows, the educator will be aware of the similarities between peoples as well as of the development of original material:

> The oral literature of Africa reflects ideas, themes, suppositions and truths that are widely shared at the same time that it reveals creations unique to, and particularized by, a tribe, village or region. A tribe may be united with a mainstream of African traditions and yet have legends of its own heroes, kings, demigods, its own conflicts and migrations, and its unique ancient origins. A village may reshape, to its liking, a widespread tale. A narrator may embellish, recast and refine stories known elsewhere and give them the mark of his own creative genius or compose new narratives out of the experience of day to day living. (Courlander, 1976, p. 3)

Such items of folk media then can be utilized as mnemonics. For example, a nurse facilitator always ends her classes in nutrition with a proverb that fits the situation. People can remember the proverb. Association of the proverb with the concept or skill learned in the class will enable them to remember what was taught. As the next class begins, she invites people to recall the proverb they associated with the last class--and they always can! For example, in the lesson indicating the need for diversity in one's diet (protein, minerals, viatmins, etc. which are available in local foods), she capped the lesson with the proverb in Swahili:

> Kidole kimoja hakivunji chawi.
> One finger cannot pinch a bug!

Participants responded to the proverb with chuckles and delight. She was showing respect for them by using a familiar proverb. She was meeting them where they were, and relating a complex concept to an altogether familiar phrase.

Folk media can serve as a code in terms described in Chapter III. A legend or story familiar to a community often codifies a persistent theme or issue of that community. We often found that Basukuma farmers were able to sum up a lesson with a Sukuma proverb of three or four

words. The wisdom of the people is indeed in the proverb. A development or leadership seminar might include new concepts and technical input; nevertheless, the essential wisdom involved in social change and in liberating leadership is not new to an African people.

The educator who has a fine collection of folk media can delve into that in lieu of creating a play or story to serve as a code. The folk media item can elicit not only an immediate situation but also the prevailing long-range discrepancy that Amilcar Cabral of Guinea-Bissau calls "the weakness of culture." For example, in Africa women labor much more than men and have many more demanding roles and much less voice in traditional government. This "weakness in culture" can be addressed through a code which is an ancient reference to the discrepancy through a legend or story or song.

For example, a village theme might be the exploitative situation that regularly occurs when neighbors or relatives come to visit a family and stay on without working or assisting the family in any way. African tradition allows and even extols this custom; President Nyerere has addressed it as part of the "weakness of culture" that allows one person to live off the labor and efforts of another. It is exploitation.

The Wachagga of Moshi have a legend that explains how Mt. Kilimanjaro got its ragged appearance. One peak, Mawenzi, long ago was very smooth and pointed. One day its fire went out and so it went to its neighbor, Kibo, to borrow some fire. Kibo, like a good neighbor, invited Mawenzi to stay and taste the delicious banana beer Kibo had just cooked. Mawenzi enjoyed the banana beer and went home with the new fire. On the way she said to herself, "That beer was so good. Let me put out this fire so that I have another chance to taste it." Back she went to Kibo who graciously shared both fire and beer. The third time this occurred within one hour, Kibo grew suspicious. When Mawenzi came the fourth time, Kibo seized the sticks on which Mawenzi was to get fire and beat the greedy sister on the head until, lo, today Mawenzi is a rough and ragged peak while Kibo is smooth and shapely.

Thus the legend, which all who hear it will find familiar and pregnant with meaning. A wise facilitator will then invite a community to explore the legend as a code, with the Five Questions:

What do you see happening in this legend?
Why does it happen?
Does something like this happen in your life?
What troubles does it cause?
What can we together do about it?

Input from Nyerere and Cabral and other leaders would come in before the group dealt with question #5

In the early forties, a young American teacher working with oppressed miners in Appalachia was arrested by the local police and charged with "going to the miners, listening to them, then going back and teaching what you had heard." (Oliver, 1978, p. 328) This seems to be an exact summary of what is meant by using folk media to win a new awareness and catalyze analysis of local problems by the local community itself.

In Ghana, the People's Education Association has established the one-day school, where local cultural groups offer short plays and skits, to invite community analysis and action. The four-step program involves:

1. Adopting a local problem that is defined by the local leadership;
2. Using drama to define the problem and its ramifications;
3. Suggesting a plan for solution in the play itself;
4. Identifying resources within the play responsible for taking action on the problem.

The cultural groups are members of the local communities. This system could be adjusted to move steps three and four into the audience, via small group discussion. This would involve the work of a trained facilitator, but it would mean much more effective ownership of the plan by the people involved.

To sum up, folk media is a rich source of contextual material for Adult/Adult learning. It must be used with respect and conscious carefulness, aware that it touches the myths of a people and changes them as it might change the undesirable situation.

Folk media can be used as summaries of new concepts and content or as codes of themes and issues that a community hopes to deal with. The use of folk media is a way for educators to speak to people about their own reality in their own language on a deeper level than usual.

CHAPTER IX

PLANNING FOR THE FUTURE

The listening survey having been done, the generative themes surfaced and selected, the codes created perhaps with reference to folk media, the community led to decision on a major issue via use of the codes and group discussion and dialogue, what next? Once a community has set its sights on a community action, what can adult educators do to help assure success?

In the Musoma Program, we used the Seven Steps of Planning with general effectiveness. These are expressed very simply and are offered to the community as an instrument in their planning once they have decided what they want to do:

1. WHAT — What exactly do we propose to do or achieve?
2. WHO — Who will be involved in the work? Name all.
3. WHEN — When will the first action take place? When will later action take place?
4. WHERE — Where will the first action take place?
5. WHO WILL BE IN CHARGE? Who will call the meetings, meet the leaders, get the materials, etc.?
6. HOW LONG — How long will the project last?
7. HOW TO EVALUATE IT? How can we evaluate what we have accomplished, and when should we do so?

These are simple planning steps, but none may be omitted without trouble. Often, communities do not recall one or the other, and well-conceived projects fail. It is important to follow each of these steps.

An example: a community is concerned about the elderly members who are being neglected by the younger members. The decision is made to visit each of the elderly members of the community to do an informal sort of census and discover what their needs are.

1. WHAT — Visit every elderly person or couple in the district; (elderly--over 60, retired, at home, ill) After visit, fill out report form

2. WHO — The following members of the leadership council: (names listed)

3. WHEN — Between August 1 and October 31st

4. WHERE — Each member will take one sector as shown here (names and sectors of the district listed)

5. WHO WILL BE IN CHARGE
Mr. Terry will meet every member of the council once a week to see how it it going and to receive report forms.

6. HOW LONG
The project's Stage One will take from August 1 - October 31. Then we shall have a general meeting to decide upon Stage II.

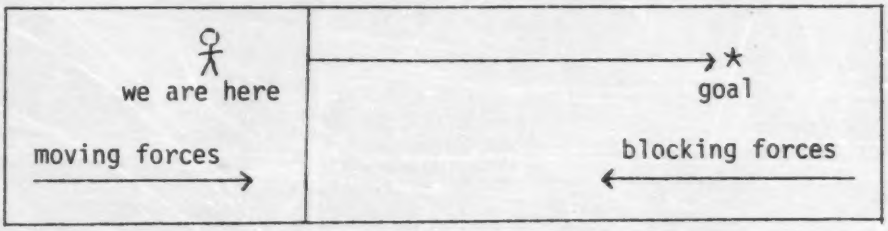
7. HOW TO EVALUATE IT
Mr. Terry will hold meetings with each member once a week; with all the members of the council on August 31, September 30 and October 15th for formative evaluation.
Final report and general meeting--October 31st.

By using these seven steps, the community avoids ambiguity and uncertainty. The steps can be used with each of the stages of a project. Parts of the plan may be changed in the formative evaluation, but all those involved should know about the amendments. In this way, a project can be more or less fully under control. We have discovered that shorter stages are more effective than long ones, since a project can die on the vine if evaluation and review are not frequent enough.

A leadership or development workshop in a community should always include some instruction on the Seven Steps of Planning or on some other device for planning action.

Force Field Analysis

A very useful guide to planning is called force field analysis through which a community can discover the elements that move it towards an indicated goal and those which move it from the goal.



In small groups or clusters, participants of a workshop can brainstorm those forces or facts that are in the way of their achieving their goal, and those forces or facts that are strengths, to move them towards their goal. These group charts can be shared and compared, and further planning can take into account the elimination or gradual reduction of the restraining forces.

Where are such planning tools used?

All of the ideas and concepts shared in this little booklet need a structure or a forum for their implementation. Such structures do exist in communities: adult education councils, community education groups, continuing education courses, political forums, special interest groups, church groups. All of these institutions have situations of learning that can be transformed and energized by introducing what we have called Adult/Adult learning. In Third World countries, village meetings and political unit meetings can use these approaches and principles. It was significant to us to attend a political meeting in Musoma and to hear local members using the semantics of liberating education that they had learned in village leadership seminars.

Extension officers in every discipline can find their field lessons improved by the use of listening surveys to discover local needs and interests; codes and group work; folk media where appropriate; and role playing and games. Use of these techniques will energize a community to action and social change.

To sum up, this little booklet offers some practical notes on Adult/Adult learning approaches which demand that the facilitator, educator and leader learn how to listen with increasing skill to the community and to the group. Our experience in Community Education for Development in Musoma, Tanzania proved the effectiveness and significance of some of the skills detailed here. The struggle for forms of liberating education is not over; perhaps it has not yet really begun. However, we do know the difference now between oppression and liberation, and hope that others will find these ideas useful in making that difference real.

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